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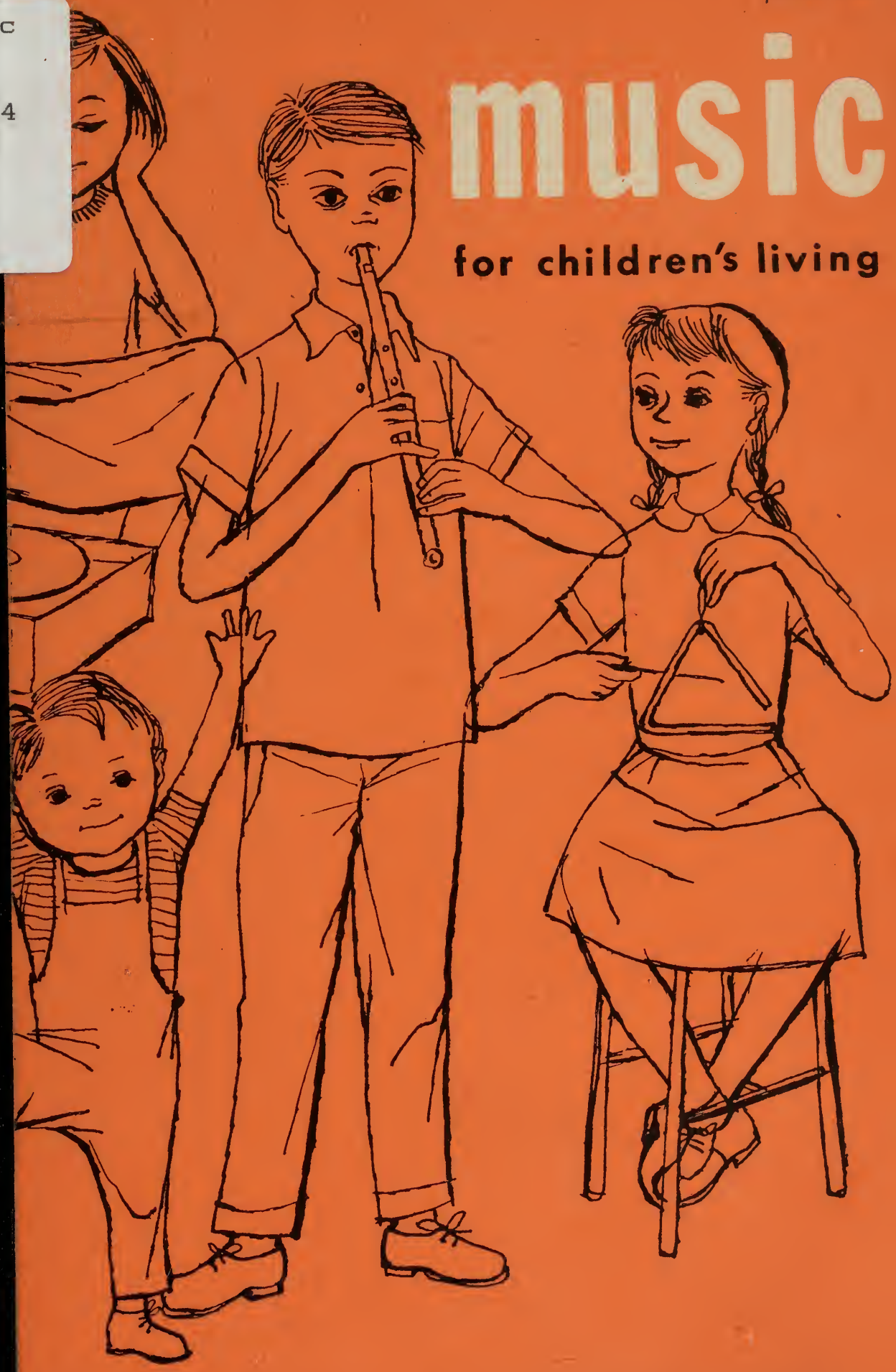

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Foreword

THIS BULLETIN COMES WITH AN APPEAL—to keep children enjoying music. They will if we, the adults in their lives, encourage them to use it creatively. Children like music. They have grown up with it as a part of their heritage. They have banged with foot and spoon and liked the sound. They have listened and responded to the rhythm and melody of Mother Goose. They have made up chants and refrains for their own needs and amusement. Music has always been and will continue to be a part of life at home, at school, and abroad.

Children and music are comfortable together. They belong together. It is only when adults attempt to make children conform to adult standards of performance that a break comes and spontaneity begins to disappear.

Why do we do this? Are we fearful that we do not have the training necessary to lead children into creative music activities? Let's not be. Our job is not necessarily to make skilled musicians out of children but to help all children grow in ability to enjoy music, to respond to music, and to use it as an emotional and creative outlet. We need to provide opportunities for children to experience music, materials with which they may experiment, and encouragement to do so.

LET'S FIND WAYS TO FREE OUR CHILDREN to respond to music, each in his own way. It will pay dividends to us and to our children.

—FRANCES READY, *ACEI Vice-president*
Representing Kindergarten
University of Wyoming, Laramie

The Place of Music in Our Lives

By EARLUTH EPTING

HISTORIANS AND SOCIOLOGISTS have agreed that music played an important and vital part in the daily life of primitive people.

The beat of the tom-tom or weird native drum became a means of communication as well as an accompaniment for a ceremonial dance. The plaintive melody of a simple reed flute served to shorten the long, lonely hours for a shepherd boy as well as piping a love song in the still of the night. The chant of the toiler eased the burden of carrying, tilling the soil, sowing and reaping, grinding, weaving, or building in an age in which the worker and the musician were one.

Indeed, music was a definite part of every phase of life—courting and marrying, healing and invoking charms, worshiping, praying for rain, working, or waging war.

When sociologists and psychologists look at life today they find that even though music is no longer functional in the ways in which it became a part of primitive life, it is performing other services which, in their own way, are just as vital and important to the life of our times. No longer is the worker and the musician one, for in a life which so busily revolves around a mechanized existence, music is most often functioning "inwardly," making the extent to which it is important and vital to our lives difficult to measure and obvious only through varied and subtle outward manifestations.

Through the natural charm that always is in music, music in one or more of its forms serves either as a source of pleasure or a release from sorrow, worry, or pain.

Through music, as through great literature, we walk the heights of aesthetic joys, we travel in imagination to distant lands, or we experience the fantasy of a "never-never-land." We escape temporarily the sometimes crushing burdens of a fatigued mind and body, or we are better able to approach them with that peace and calm that has come to us through music.

By its varied moods, music can extend our emotional horizons far beyond those our present industrial civilization permits us to experience. As we acquiesce in or assume the mood of music, it becomes possible for us to understand with sympathy and respect those aspects of life which were most significant to the mighty and the lowly.

Earluth Epting is director of music education, Fulton County, Atlanta, Georgia.

The Place of Music in Education

In education, particularly preschool, primary, and elementary education, the role of music in the curriculum is not one of an abstract, patterned skill, but it is a vital, human experience in the lives of those human beings with whom we are concerned. Therefore, believing education to be the guidance of growth, our concern in elementary education is not primarily with the patterned, sequential development of some certain musical skills, associated with and related to music, but rather with the contribution musical experiences and activities can make to the growth of these human beings with whom we are so concerned.

Mindful of the fact that children must be guided along lines of growth that emerge from their normal and everyday curiosities and interests, we will also look carefully at education through music in order to be sure that many of the elements of "show" are eliminated and that we are concerned primarily with the contribution music activities can make toward the growth of the child.

Music in education is one of the basic activities in a well-rounded curriculum and one of the major means of providing a variety of experiences to give children a better command of all their expressive actions.

To a certain degree, music in elementary education is a "creative" art, and so it must always be if it is to have any vitality. The fostering of creative growth through music does not require conditions or teaching techniques which are different from those provided for in other lines of child development.

Providing technical knowledge and achieving technical skills (important as ultimate objectives) are neither the first nor basic factors in the development of the child's creative expression of self.

The stress, first, last, and always, should be placed upon growing, active children and their natural enthusiasm for life. There is warmth, energy, and potential power for creative growth as the child, untutored in technical skills and the mechanics of musical performance, expresses his own feelings and intuitive nature:

—in free, spontaneous, happy singing,
—in expressive bodily movements and in dramatization,
—in discovering the joy of listening,
—in making music with instruments,
—in creating original songs and dances and instruments to accompany them.

And in all this, the child relies largely upon his own knowledge and his secret and powerful creative instinct.

The first and important step in developing creative growth in children is to provide day-by-day experiences that have significance to a child. Activities which are centered around the normal and everyday curiosities

and interests of children provide a background without which there would be little upon which children can draw for spontaneous expression.

Even though experiences of this kind do not contribute directly to improving technical or manipulative skills (which, in due time, must come directly through the guidance of the teacher) they do add to the power of expression, to social adjustment within the group, and to those motor responses related to singing, playing instruments, and listening, all of which create in children that sense of balance and freedom that leads to self-realization.

A child needs successful experiences with music that a *child* can manage without strain or tensions, for music and childhood belong to each other. The activity may be spontaneous, for thoughts and words, moods and melodies, sound and movement are as much a part of song and dance and a child's happy life as are daily food and drink and rest. Or the activity may be re-creative, for children are eager to reach out, catch, and hold close those hundreds of exciting activities they experience in daily life at home and at school and in the fantasy of the storybook world. Through dramatization and repetition they re-create a moment of pleasure or a bit of loveliness and cause it to endure.

The importance of any musical activity, whether re-creative or spontaneous, should lie in the stimulation of imaginative responses, and the extent to which each activity gives direction and refinement to the developing of "artistic" personalities of childhood. For such experiences "tell" children things about themselves and their world that can never be put into books for them.

The Place of Music in Child Growth

It is not necessary to remind parents and teachers that children grow at different and uneven rates. In looking to music for the ways in which it can contribute to the developmental pattern of child growth, we must define concepts, issues, and growth potential as related to different and uneven rates of individual and group growth.

For a discussion of the broad concepts of music as an agency for growth see *Human Values in Music Education* [1] by James L. Mursell. For a brief and concise discussion of the relationship of music education to the four educational objectives set forth by the Educational Policies Commission of the NEA see *School Music Handbook* [2] by Peter W. Dykema. We will discuss music in the child's life as related to three phases of growth activities: experiencing, expressing, and perfecting.

This discussion is not in terms of age or grade levels (leaving that to

[1] Silver Burdett and Co., N. Y., 1934.
[2] C. C. Birchard and Co., Boston, 1955 (p. 524).

later chapters) but in terms of clustering musical activities into broad growth areas consistent with those recognized in and sought through other subjects in the school program.

The Child Grows through Experiencing Music. This first phase of growth is one of manipulation or experimentation in which the process of *doing* is more important than the resultant product.

The actual *living* through a musical activity—whether it be singing, moving freely, dancing, dramatizing a song-story or a mood described musically, or listening quietly to music which is beyond his own ability to perform—produces personal and direct impressions which have a lasting effect upon the child's feelings and judgments. It follows as a natural corollary that certain knowledge, skills, and even musical techniques will be inherent in the experience.

We would provide for every child the opportunity to explore a variety of musical activities in such ways that he might find that they will bring him happiness and a sense of well-being.

We would hope that through singing games and dances, through the dramatization of rhythmic chants, and perhaps through the free interpretation of songs and instrumental music by physical action, the child would realize fully the natural relationship between music and body movement.

We would provide ample opportunity for the child to experiment with sound and thereby develop tonal consciousness and discrimination between a musical sound and noise. And we would hope, through experiencing the beauty of sound, the child would discover his very own musical instrument, his voice, and find joy in using it.

We would carefully select the song materials, singing games, and dances through which he might experience music so that, through music, the child might become aware of, and acquainted with, some characteristics of the lives of people of other countries and of other times.

We would hope that the child might find his enjoyment in music activities heightened when he shares them with other people. Above all, we would want the child to discover such pleasure in experiencing music that he will always welcome it as an important part of his life and will seek to find renewed pleasure in repeated participation in musical experiences.

The length of the "experiencing" phase varies with different children and depends upon the length of time the child needs to spend in experimentation. Normally, the larger portion of the preschool years is spent in the "experiencing" phase. But for children who have not had the opportunity of experiencing music broadly, it is the first and most important step regardless of age or grade level.

The Child Grows by Expressing Himself through Music. This second phase of growth is one of significance in which the form and quality of

expression are not quite so important as the motivating idea for the expression and the freedom to express the idea.

The manifestation of a thought, a feeling, or an idea, whether through the words of a folk song, a spiritual, an art song from the pen of a master music maker, or the teasing, tantalizing chant of a childish taunt, or whether through the joyous participation in the routine of a folk dance or square dance pattern, makes possible the child's organization of a variety of musical activities he has been experiencing. He may draw on them at will and use them as a new and vital means of communication.

Of parallel importance in this phase of growth is the pleasure and sense of security the child finds through the use of this means of giving expression to his ideas and emotions and the things the child reveals about himself as he uses music as this means of self-expression.

We would provide opportunities through which the child might explore his capacities for expression in the field of music activities.

We would provide experiences through which the child might build a repertoire of songs, suitable for his age and interests, which he could sing (from memory) for individual pleasure when he is alone or with a group.

We would provide opportunities for relaxed listening to music more difficult than that which he is capable of performing so that he might develop the basic understanding of tonal and rhythmic expression necessary for later study and appreciation of the greater works of the masters.

We would provide for every child the opportunity to be guided and instructed in unison and part singing and in playing an instrument either alone or with others in chorus, band, or orchestra.

We would hope that through music activities the child might find stimulation for his imagination and an outlet for his creative self.

We would hope that, whether he be the performer or the audience, the child might be led through music activities and music literature into a greater appreciation of the feelings and aspirations of others.

We would guide the child into those contacts with music which will strengthen and increase his love for and appreciation of music and will at the same time refine and expand his emotional, intellectual, and spiritual self.

We would provide for the child the opportunity to explore his interests and power in music and, with guidance, to discover unusual talents and aptitudes.

We would hope that while growing through musical understanding and musical knowledge as a participant in music activities, he will become sensitive to the quality of musical performance or expression and will become eager to perfect those musical skills which will cause his participation to give him deeper satisfaction and to convey greater pleasure to others.

And, again, we would hope that by expressing himself through music

the child might find such pleasure in music that he will always welcome it as an important part of his life and will seek to find renewed pleasure in repeated participation in musical activities.

The length of the "expressing" phase varies with different children and depends on the "experiencing" background of the group. Normally, most of the primary school years are spent in the "expressing" phase, which can build a valuable readiness for the development of skills and techniques in the upper elementary grades. However, certain aspects of this phase must be continuous throughout life if music is to perform those services which make it so vitally a part of our existence.

The Child Grows by Perfecting Musical Skills. This third phase of growth through music tends to become impregnated with unrealistic "precision" and an attempt at "flawlessness" if, in our enthusiasm and eagerness to develop excellent performers, we lose sight of music in the curriculum as a vital human experience capable of creating in children that sense of balance and freedom of expression that leads to true self-realization.

Rather than striving to achieve through this phase of growth (in elementary-school years) a consummate, finished art, let us strive to provide experiences with music that have *all* the properties belonging to it and, through these experiences, guide each child toward achieving *his* highest possible degree of excellence.

We would provide opportunities through which the child might develop his capacities for expression in the field of music activities.

We would provide experiences through which the child might be guided and instructed so that he might develop the ability to interpret, in singing and playing an instrument, simple printed music, both in unison and in parts.

We would hope that the realization of the importance of a well-developed skill in the reading of music notation as a means of exploring new music will create in the child a desire to increase his knowledge of keys, scales, rhythms, and harmony.

We would hope that the realization of the importance to performance of a well-developed skill in vocal and instrumental techniques will create in the child a desire to do those things necessary in order to improve his ability to sing and play an instrument.

We would provide experiences through which the child might develop his ability to use music notation as a means of sharing with others simple, original melodic and rhythmic ideas through written music.

We would provide experiences through which the child might come to understand, enjoy, and appreciate the performance of the artist musician, and, thereby, truly appreciate his own interests and ability in relation to that of the artist.

We would seek to provide such opportunities through which the child might develop unusual talents and aptitudes so that they may be utilized for the enrichment of his own life and the lives of his associates.

We would again hope that through all of his experiences with music he will always welcome it as an important part of his life and will seek to find renewed pleasure in repeated participation in music.

The Place of the Teacher in Growth Through Music

Few children can have richer experiences and opportunities than their teachers bring to them.

Mindful of this fact, we should give the child carefully chosen materials. Songs, singing games, dances, instruments to play, music for listening, and technical skills should be those which a child can manage without strain or tension.

We should accept with enthusiasm the child's self-expression through the medium of music.

We should strive to cultivate in the child a craftsman's joy in and love of beautiful music, even though simply performed.

We should strive always to help the child find such joy in music that he will turn to some phase of music activity in satisfying his need for physical activity, for communication, for group association, for self-expression, and for the approval of both his teacher and his peers.

With every phase of school life enriched by this vital means of expression, each day can be filled with a wealth of revelation, of self-realization, and of exciting, rich, human relationships.

Music in Early Childhood

By MARY JARMAN NELSON

THERE IS NOTHING MORE CONSTANT in the life of the young child than sound and movement. Consequently, there is no time in which music is so integrated with life as in the early years.

". . . Music is not an isolated thing; it is part of a life-process; it is separate neither from the child's consciousness nor from any aspect of his everyday living." (4. Vol. II).

Today we hear of many articles, books, study groups, and workshops for parents and teachers, with the main theme: "What are Children Like?" or "Get to Know Your Child." Adults can gear procedures to the way the child feels, thinks, and behaves at certain times of his life, and in response to certain environment and stimuli.

It is time we asked, "What IS this music of early childhood?" How does it differ from adult music? How can we nurture fruitful growth to the enjoyment or perhaps production of mature art forms?

Parents and teachers will be more successful in guiding young children's musical experiences if they examine some fundamental characteristics of children's own music-making and if they realize the importance of individual differences.

There is no area of human expression and endeavor in which people seem to differ so greatly as in the perception of and response to music. They differ in hearing and remembering sound colors, lengths, speeds, and patterns. They differ in creating and re-creating organized sounds; and, what is most obvious, they differ in their skill-potentials for music-making, tone producing, both vocal and manipulative.

Adults must be prepared for these differences to stand out with dramatic insistence in the ages 2 to 6.

> A nursery school teacher reports several 2's and 3's who sing simple tunes perfectly. Yet her 5-year-old son embarrasses her in church by his inability to keep on tune while singing lustily a familiar response.

Such differences are due to two factors in the child's development: the *quantitative* (the amount of musicality which is inherent); and the *stage of maturation in music* (the speed of maturing which differs in individuals).

Mary Jarman Nelson is assistant professor of music education, Rollins College, Winter Park, Florida.

David, 5, heard harmonic changes when his teacher played folk songs (from notation) at the piano. When the autoharp was carried into the yard for a "sing" under the tree, his teacher could not remember nor hear intuitively the harmonic changes, so David pressed the chord buttons, while children took turns strumming.

Note: It helps to remember that the strumming of a tonic chord (I) throughout usually satisfies most very young children. It depends however, upon the two factors described.

These differences make for difficulty in establishing any chronological charts or tables of exactly what to expect and when. This we know: for young children "music is primarily the discovery of sound" (4) (the sound of his own voice and the sound of things about him). "His greatest interest is in the *way* things sound and his first need is for a wide variety of sound-making material." From the beginning, these sounds are associated also with movement of some kind.

Billy and Joan were playing alone in the sand box. One squealed as some grains were tossed in the air; the other rapped a pattern with a spoon on the wooden edge of the box.

For a long time photographs and movies have helped us study children's physical growth and developmental characteristics. Diagrams have been made of friendship patterns for sociometric purposes. Now the availability of the tape recorder has produced an additional body of material for study. After all, adults can neither memorize nor reproduce the multiple sounds of children creating music in the classroom.

When freedom with musical instruments and vocal sounds is allowed (under the same reasonable conditions as freedom with art materials, blocks, and other equipment) we find evidence of *exploration and experimentation in sound resulting in discovery and discrimination.*

As the child tries bending, stretching, climbing, twisting with his body muscles so he tries instruments of various pitches, with different rhythmic patterns, singly and then in combination. With his voice he coos, sputters, growls, hums, chants, and sings.

Freddy swung around the pole, and was delighted with motion. As he swung again and again, he developed an action-pattern, with some unconscious vocal accompaniment; he will unconsciously use this same pattern tomorrow, when he swings around the pole. On another day he may chant "whirly, burly, whirly, curly." Several children may join in. Teacher passing by, with a recorder, may play "g - b" repeatedly to fit Fred's chant. (The recorder in this case is not a machine to record sound but an easily played, small, ancient woodwind instrument.) *

Vocal Expression

Chant has been observed as one of the most universal expressions of

* Adapted from Reference No. 6 in Bibliography.

early childhood. The Pillsbury Foundation Studies on chant describe two kinds: "One variety was unfettered and free rhythmically, like plainsong; the voice wandered over a large compass, the singer sang to himself alone, quietly, of everyday things, as though the melody, not the words, were important. Another variety was rhythmic like a ritual chant; the voice clung to one note around which it wove a melodic pattern limited in scope and insistent in form . . . Chant is invocative, repetitive, and immediate in its emotional origin . . . its emotion is not that recollected in tranquility; it is immediate and compelling." (4. Vol. I)

Teachers and musicians who have lived with small children and their music, who have recorded, studied, and analyzed it believe that the natural vocal music of early childhood is neither exactly *major* nor *minor* in tonality, nor exclusively pentatonic (do, re, mi, so, la). Recently, a university class of graduate students highly trained in music-making encountered difficulty in learning to sing by ear two songs: "Old Gray Goose"* and "Daddy Be Gay." (6). Two little girls, waiting in the hall for class members, were amused at the grownups' difficulty. They were invited in and sang the songs right off, although they had heard the records at home for only a few days and had never been "taught" the songs.

The tonalities of these songs are ancient. The little girls never heard of Dorian or mixolydian modes. Yet children show us, through their own songs, what is most natural for them to sing. ". . . the child shows us that he desires instinctively, not the trivialities of melodies built upon scalewise progressions, but the more angular vitality of primitive music, and for that matter of Bach's fugue subjects." (4. Vol. I).

Certain contours of melody seem recurrent in children's original songs. If we will be attentive enough to discover these contours, they should provide us with at least one good criterion in song selection. For example, the melodic "hump" is a "natural," as our hit tunes indicate. These hits are learned quickly, sung often (spontaneously) and remembered a long time.

		la			
	so		**so**		
mi				**mi**	(Source)
Lit-tle	red bird	in	the	tree	(6)
Let's	go down to the	craw	dad	hole, babe	(11)
Oh	cam -	els	and	bears	(11, Bk. I)
Buffalo gals	won't you	come	out to -	night	(old tune)
Da -	vy	Da-vy	Crock -	ett	

Music and Movement

In the youngest children music and movement are almost simultaneous. One stimulates the other.

> Connie danced across the floor out of sheer love of moving through space. Diane followed her. Someone said, "Let's have music."

* No. 11 in Bibliography. (Refer to the record not the book since Lead Belly sings it differently from the way it is printed.)

(Another time): The record player was going with a thumping good march; John found the drum, and Bill the cymbal to make a parade.

The sound and body movement are not necessarily synchronized. Both are pulsating and rhythmical but the movement is faster than the music children produce themselves.

Note: It helps to remember that you cannot establish a tempo with piano or percussion and expect a large group of children to adjust uniformly to this external stimulus. Their pulse and tempo come from within. It's a matter of each maturing at his own pace.

And that goes for "keeping time" with instruments, too, especially the formal "rhythm band" procedure. This is an extremely complex, highly disciplined activity which belongs after the age of 6.

Play with Instruments

The most satisfying play seems to evolve from experimentation with instruments themselves, alone or in small groups. *Sound* and *timbre* are the important things! Transference of a bodily rhythmic pattern to an instrument comes with growth; adults should not try to rush it.

In the Florida sunshine Marnie was playing—run . . run . . run . . run . . . LEAP and grabbing at a long beard of Spanish moss that waved enticingly over her head. The teacher saw a perfect opportunity for: tap . . tap . . tap . . tap . . CRASH! (wood block and cymbal.) But she waited and let Marnie's pattern take its own developmental turn. It was heard being clapped, later in the day, as a group gathered around the water cooler. Still later, it was heard on *one* instrument, a tom-tom. Another day, on *two* adjacent instruments of the same tone but played with different intensities. Finally, on a drum with a mallet for the "run," and a climax beat on a metal wastebasket for the LEAP.

The touch and *feel* of the vibrating bodies is important to small children. Each can take turns stroking an instrument as he walks by the teacher or another child holding it. The momentum of "Old Brass Wagon" (13) will keep them moving.

One phase of musical maturity easily recognized, and especially dear to the hearts of parents, is the ability to reproduce short melodies on instruments of pitch. (sometimes with 3's; often with 4's and 5's) This gives an opportunity for expression and leadership in the exceptionally musical child. He must not be exploited, but rather he brings to life, in another form, familiar classroom music.

Joel helped teacher assemble the individual tone blocks needed for *Timothy's Tunes* (16) during the story hour. After two hearings he was able to reproduce them. During the following week he helped Dan and Laura in a secluded spot. Both these children had excelled him in outdoor games.

Books, designed for the eyes and hands of the child containing pictures and easy-to-play music, should be available to the children. This is the

beginning of a happy relationship with sound and the printed page.

> Before the "fox game" was played, Judy rushed to the table, got the book and opened it to the full page picture of the fox. (17) Then she was ready to start the game off with her 5-tone xylophone tune. In quick succession five other children imitated without error.

A few instruments can underline the group enterprise—a game, a dance, or a story. Too many instruments at once become mere noise and chaos. The children themselves—if they have been guided well musically—are the first to remark upon it; often by putting their palms to their ears.

Sometimes the social implications and procedures as described and practiced by some educators seem a bit artificial: singing songs about being kind, about taking turns, and helping others. The fluid musical life of the classroom is indeed a society itself with sounds of voices and instruments in solo, small conversational groups, and ensemble: sometimes there are small groups within larger groups, but almost always interaction. The give and take, the leading and following, the concession to ideas of others, the politeness in listening to a creative effort of an individual—all of this seems to be good living experience that does not need to be labeled and talked about too much.

Perhaps the greatest advantage of today's resources—something that has mushroomed within the last decade—is that of musical material on records. There are literally thousands of pieces of music recorded for children. The advantages of records are twofold: first, they are a means by which teachers, who are not schooled in music-reading, can learn a great deal of music to give their children; and second, the recorded music can enlarge the scope of the children's musical experience in listening, activity, and ideas for their own creations.

We must keep a sensible balance between the human and the mechanical. Some indifferent parents and teachers are inclined to let the record player and television "do it all."* Only the teacher can feel the temper and tempo of the group. Only the teacher can see that magic spark that needs to be fanned to glow into something very beautiful within a matter of moments.

But the teacher cannot produce the orchestral sounds, the extended composition, or the beautiful voices that come from the records. Then, too, there is the magic that comes from narration or direction of an unseen person's voice.

An adult who expects to guide young children into creative music-making should approach his own music planning creatively. Some suggestions are made in the following columns. By taking source books and enlarging the third column the adult fits a particular situation and group of children. Dozens of titles and page numbers should be added, so the

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* We hope that someone will do research on children musically educated entirely by mechanical means: recordings, movies, film strips, radio, and television.

music could be "on tap" whenever the need arises. By the end of the year, these selections will probably be memorized. Next year a new set of pieces can be filled in, and the adult has a large repertoire at his command.

Children Need Opportunities for—	*There Should Be—*	*Suggested Music**
Self-expression through sound	Freedom with instruments	
	Freedom to chant and sing; move and dance	
	Songs of many moods: from lonesomeness to gaiety; from seriousness to nonsense	"Lonesome Dove" R "Hop Up, My Ladies" R "Silent Night" "Shanghai Chicken" R
	Creativity within a given framework	"John the Rabbit" "Willowbee"
Developing Social Consciousness	Antiphonal singing	"Mary Had a Baby"
Group Associations	Question and answer songs	"Who's That Knocking?"
Cooperative Relationships	Individual recognition	"Birthday Song" "Rose, Rose and Up She Rises"
	Taking turns with favorite instruments	Any music in which individual plays a special part — vocally, instrumentally, or rhythmically
	Children-planned orchestrations	"Burlesque Band" "The Orchestra"
Reliving experiences in form of dramatic play	Songs about everyday living	"Let's Take a Trip" R "Community Helpers" R "Selling Song"
	Free pantomime with music or accompaniment of a few instruments;	Any well-liked instrumental music; piano or recorded
	Sometimes with narrator: teacher or child	"Hurricane" "Tired Giant"
Dramatizing make-believe scenes and characters	Story songs	"Chicken Licken" "Old Woman and Pig"

What Does The Adult Do?

The adult seeks to understand the natural and spontaneous music of childhood. He provides an environment for creativity and retains a permissive attitude about children's efforts in sound. He realizes that art forms start with individuals and usually spread first to a small group, and at times to a whole group of children. He will not force an activity in sound and movement upon a group of children who are neither interested nor ready.

The adult provides the best equipment possible within the budget. He sees that the equipment is respected and cared for by the children. He gives

* Adapted from "Helps for the Teacher" in *Music for Early Childhood*, pp. 127-128. Silver Burdett, 1952.
R—Recorded.

opportunities to the "curators" and "librarians" of the future, without allowing them to become possessive.

The adult meets the children with a large repertoire of music—some self-produced and some coming from machines. The first music is like the music they make for themselves in tonality and in structure. He leads them musically from the known to the unknown.

Above all, the adult realizes that the small child, in his uninhibited state *does* attempt to satisfy his need for sound. It is the place of the adult to see that both the inner and outer supplies are never cut off. There must be added constantly to the reservoir new and stimulating material upon which the child can enlarge. Adults must help him retain that self-impelled ability to turn sound and movement into *music.*

As the child leaves us we hope that his future guidance will continue to keep him both a producer and consumer of the art—an emotionally healthy individual and member of society.

Bibliography

For Further Study of the Music for Early Childhood

1. *Arts in Childhood.* Special numbers devoted to music and dance. Edited by Erma Hayden. Nashville, Tenn.: Fisk University.
2. California Supervisors Association, Helen Heffernan, Chairman. *Guiding The Young Child.* Boston: D.C. Heath & Co. 1951. See the special section on music.
3. Music Educators' National Conference. *Music for Early Childhood.* Information Leaflet. Source material listings: books and record companies. Edited by Adeline McCall. M.E.N.C. 64 E. Jackson Blvd., Chicago.
4. Pillsbury Foundation Studies. *Music of Young Children.* Gladys Morehead, Donald Pond, and others. P. O. Box 1109, Santa Barbara, Calif.: Pillsbury Foundation for Advancement of Music Education. 1941, 1942, 1944, 1949. A set of 4, 12 inch phonograph records *Spontaneous Music of Young Children* (1949) is available and presents examples of the music.

Preschool Books and Other Music Textbook Series

The two books listed have source material for a complete music program; folk, and composed music; directions for the teacher; sections on singing, rhythms, playing instruments, listening and creative activities. They are both illustrated in color. Record albums are available for each book from the publisher.

5. *Kindergarten Book* from *Our Singing World Series.* Pitts, Glenn, and Waters. Boston: Ginn & Co.
6. *Music for Early Childhood* from *New Music Horizon Series.* Nelson and Tipton, Special Editors. Morristown, N. J.: Silver Burdett Co.

The following music textbook series designed for upper grades contain much fine song material for preschool. Record albums available for all.

7. *American Singer.* Cincinnati: American Book Co.
8. *Singing School.* Boston: C. C. Birchard.
9. *Together We Sing.* Chicago: Follett.

Source Books of Folk Songs

10. Association for Childhood Education International. (Folk Songs from Many Lands) *Songs Children Like.* Washington, D. C.: ACEI.
11. Landeck, Beatrice. *Songs To Grow On.* New York: Wm. Sloane Associates. 1952. Illustrated in color. Suggested rhythmic and instrumental play. Record album

of selected songs from this book made by Folkways Record and Service Corp. 117 W. 46th St., New York, N. Y.
12. Landeck, Beatrice. *More Songs to Grow On.* New York: Wm. Sloane Associates. 1954. Illustrated in color.
13. Seegar, Ruth Crawford. *American Folk Songs For Children.* New York: Doubleday. 1948. Illustrated.
14. Seegar, Ruth Crawford. *Animal Folk Songs for Children.* New York: Doubleday. 1950. Illustrated.

Short Songs To Play

Bells, marimba, xylophone, tuned glasses or piano. Some books use number notation.

15. Crowinshield, Ethel. *Stories that Sing.* Boston: Boston Music Co. 1945.
16. McCall, Adeline. *Timothy's Tunes.* Boston: Boston Music Co. 1943.
17. Nelson, Mary J. and Maier, Guy. *The Two of Us.* Chicago: Clayton F. Summy. 1944.
18. Nelson, Mary J. *Fun With Music.* Chicago: Albert Whitman. 1941.

Record Sources

References 3, 4, 5, 6, and 11 give names and addresses of firms manufacturing children's records.

Descriptive folders from all companies and a consolidated catalog are available from American Teaching Aids Co., 102 Elizabeth Ave., Hempstead, N. Y.

Greystone Corp., 100 Sixth Ave., New York City, produces the following labels. They also publish the *Curriculum Guide* which suggests ways of using these records in the classroom. The records provide narration, songs, sound music, and encourage activity.

Pram—Ages 1 - 2.
Young People's Records (two series) Ages 2 - 5; 6 - 10.
Children's Record Guild (two series) Ages 2 - 4; 5 - 8.

Music for the 6 to 9's

By ERMA HAYDEN

MUSIC CAN AND SHOULD BE EXCITING on any age level. It ought to stir the creative instincts way down deep and give a zest for living completely. How well this can be accomplished is largely dependent upon adults, for children are eager for music if it has not been spoiled for them somewhere along the line. Whether it be a class of 6 year olds, 7's or 8's or older, the approach to music is in terms of the joy and development it will afford each child both as an individual and as a member of a group. If the teacher's musical background is meager, the adventure of investigating the field of music with children through a creative approach to records, books, and much singing and experimentation is challenging. No qualms should be felt about learning from the children or from anyone who has had experience in music.

Singing

The teacher is surer of making a good beginning if he goes first to the vast accumulation of folk songs and chooses those with simple but tuneful melodies, adequate repetition of words or phrases, and those sufficiently related to the experiences of the children. Which songs or rhythms satisfy which age will largely depend upon where children are in their development.

Many such songs can be found in the excellent series of song books now being published for children. However, no one book or series will contain all the fine songs so it is imperative that we have on hand supplementary material.

Some examples of "hit" songs for these ages are: (sources on page 30)

Six	*Seven*	*Eight*
What Does the Puppy Say?	I Ride An Old Paint	Zebra Dunn
Come See My Farm	Billy Magee Magaw	Billy Magee Magaw
Froggy Went A-Courtin'	Froggy Went A-Courtin'	Froggy Went A-Courtin'
I Had a Little Nut Tree	Who Did	Casey Jones
Marching to Pretoria	Marching to Pretoria	Marching to Pretoria
Clocks	Clocks	The Cuckoo
Stellenbosch Boys	Stellenbosch Boys	Stellenbosch Boys
Train to Kimberley	Train to Kimberley	Old Tante Koba
Hush Little Baby		

Erma Hayden is assistant supervisor of music, Nashville City Schools, Tennessee.

Some of these cut across age and grade levels because of their universal appeal or because they can be used again for some other teaching purpose. "Clocks," for example, has the added features of being a round, an excellent song for teaching note values through body movement, and a simple note reading song when the children are older.

When do we have music? The ideal time is when children need or want it most. Sometimes it is a good day-starter. Then again music may happen spontaneously during a painting period. This should not be discouraged. If children are continuously helped to understand that one can sing joyfully and expressively without singing loudly and harshly, this freedom can be permitted without interfering with the rights of others.

Sometimes the subject of social studies cries out for music. Suppose in the 6-year-old group the interest is farm animals. How they will enjoy singing a song about them.

> What does the puppy say to me, say to me, say to me?
> What does the puppy say to me?
> "Bow-wow-wow," says he. (7a)

One farm animal after another can be substituted. The children will want to dramatize each animal. This is an excellent song for primary assembly sings, for the tune is simple and there is enough repetition so that it is easily taught and quickly learned. This can be done by the whole method. This merely means that the teacher having learned the song well before presentation will first sing the entire song through for the children. By the time he has finished—that is, if he has presented it with spirit, has made it swing along—the children will be eager to sing it, and many of them may already have begun to join in from time to time. The second time the song is sung all the children begin with the teacher.

There should be some definite introduction which gets the children ready to begin singing together. It may be a part of the song played on the piano by the teacher, some chords on the guitar or autoharp strummed in the rhythm of the song, a phrase played on the song bells or xylophone, or a phrase sung by the teacher before he signals them with his hands to begin. Whatever method used should be definite, clear, and consistent. This is needed on any age level, but nowhere is it needed more than in these primary grades. It is one small aid to the appreciation of music.

"Come See My Farm" (2) is another type song beloved by 6 and 7 year olds and which can be taught in the same manner as the previous song described. If the teacher remarks at the beginning that this is an animal song sung by boys and girls in another part of the world and that they have different names from ours for each animal, it will capture their attention.

> Come, come and see my farm, for it is lovely,
> Come, come and see my farm, for it is lovely,

El pollito goes like this, (peep-peep)
El pollito goes like this, (peep-peep)
O pas camarade,

Chorus:

O pas camarade,
O pas, O pas, O pas,
O pas camarade,
O pas camarade,
O pas, O pas, O pas.

Succeeding verses are concerned with *el perrito*—the puppy, *el gatito*—the kitten, *el burrito*—the little donkey, and so on.

When the teacher presents this song he should not only know what the Spanish words mean, but should get accurate help with the pronunciation if he does not know the language and perhaps acquire the Spanish names for several other animals than those given in preparation for added requests. For the good teacher this is no burden since he has an eagerness to increase his store of usable knowledge. He might even find that the community can supply a contact which will make the language and the song more real for the children.

Singing for the 7 and 8 year olds will follow the same pattern as to presentation, time, song range and such, as that of the 6 year olds, although the material presented may be quite different.

Both these age groups enjoy the singing of simple rounds. Even the 6 year olds will be intrigued when the teacher sings the second entry in "Are You Sleeping" against their singing of the song. Of course, at first they become so fascinated with the whole idea that the teacher finds himself singing alone much earlier than he should. However, it is a good start in the direction of part singing, and some 6-year-old groups have been known to graduate from this stage to that of dividing the group into two parts for the singing of a round with adult help. On the other hand, the 7 and 8 year olds are quite ready and eager for this experience in part singing. Later on in the year the 8 year olds may even be able to sing rounds in three parts. In fact they enjoy the challenge. They are particularly fond of such rounds as "Three Blind Mice," "Little Tom Tinker," and "Scotland's Burning." (9, 10)

All rounds should be learned by the group as unison songs at first. The more musical the singing in this manner, the more musical the singing in rounds. For though singing should be fun and joy, this fun and joy are heightened by beauty of tone and general performance according to the ability of the children—and let us not judge that ability to be too little.

Once the rounds have been learned well as unison songs they may be sung as rounds. It is wise for the class to sing the round in unison at

least once each singing time before dividing into parts even though they may know the round well.

In many songs children will need to be helped with the meanings of new words and with old ones which appear in a different context. Besides this, the articulation of the words in a song must be a clear and accurate example for the boys and girls.

Other problems in song teaching are where to pitch songs so that the range of the song is suitable for children's voices, how to help those who have difficulty keeping in tune, and how and when to use accompaniment.

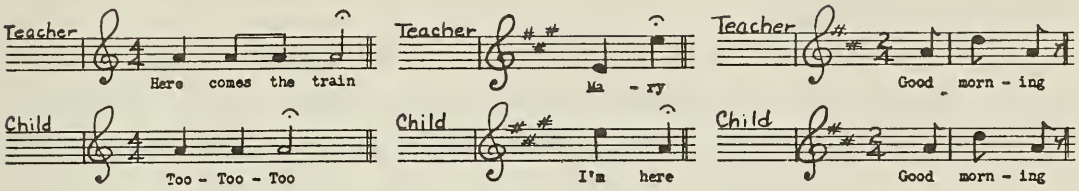
Songs in the best series now prepared for use in the schools have been carefully placed in those keys which give the songs a comfortable range for young voices. Usually the songs fall roughly between middle C and F on the fifth line of the staff. Occasionally one finds groups of boys and girls whose voices seem lower than this and if these are their true voices the songs must be pitched where they can sing them. However, it is well to make some rather careful investigations before finally concluding this to be the case. In one school situation two things were discovered. First, many of the teachers had deep contralto voices and had constantly pitched the songs where *they* felt most comfortable, thus giving the children little opportunity to exercise the upper registers of their voices. Second, it was found that the spontaneous singing at home and in the churches which these youngsters attended was all pitched quite low. Most of the singing done by these children was quite harsh and unmusical.

If the teacher's voice is very low or has a narrow range, the use of recordings which have been carefully made with the child voice and interest in mind will help as well as the use of instrumental accompaniment such as that suggested on introductions to songs. Perhaps the teacher, too, needs to experiment with another register of voice which his singing habits have left untouched. He may be surprised to find that he is able to do more with his voice than he thought.

Because of the great variation in children's ability to sing in tune, the question often arises as to who shall sing and how they shall be seated in the classroom if they are allowed to sing. *Everyone shall sing.* Let no one be eliminated from this pleasure. Those who have difficulty are mixed in among those who have no difficulty where they can hear more accurate intonation constantly.

The teacher must work consistently with the children who seem to have difficulty staying in tune. Learning to sing in tune will make a child's musical experience a more satisfying one. Often it is just a matter of faulty listening or of the stage of the child's physical development. Sometimes it is a mental block of some kind. The use of imitations—animal and mechanical—found in familiar songs, the singing question and answer,

and the teacher's careful intonation in his own singing are some valuable aids to this problem.



The pitch of each of these may have to be changed at first because of the present register of the child's voice. This must be ascertained as each child is listened to. But make a game of all this; it will bring better results if it is enjoyed.

Help in intonation should be continued on all age levels where it is found necessary. Sometimes the teacher will need to work individually at odd times away from the group. Children usually know when they are out of tune; and if help is given sympathetically and if they have liked the songs presented they will welcome this extra help. Just for fun many teachers make it a habit to sing directions to their 6 year olds from time to time during the day. They encourage the children to sing back to them. Of course, the tunes are made up as they go along. This adds to the musical atmosphere in the room and is a tremendous aid to those children who have a problem intoning on pitch.

As to accompaniments to songs and when and how frequently they are to be used, the teacher must use his own discretion. Some teachers become so dependent on the use of the piano that they feel they cannot function without it. Others believe it is too much of a crutch for boys and girls.

A well-played accompaniment enchances the beauty of a song and the joy in singing it, and helps children develop accurate intonation. The accompaniment need not be limited to the piano. The guitar, autoharp, harmolin, and the like add to the pleasure of singing and are instruments which are easily learned.

On the other hand, all spontaneous singing would be eliminated if accompaniment were a must. Children need experiences in a capella singing. This gives the teacher an opportunity to hear the children in a way he frequently cannot when there is accompaniment. It also makes for a warmth and intimacy when children and teacher gather around for a happy singing of songs they all enjoy.

Teachers who play instruments other than the piano and the few mentioned should give the children the opportunity to hear and perhaps to explore them. This stimulates a further interest in music.

A sure index to the success of the singing part of the music program is how much spontaneous singing takes place at odd times during the

school day and when the children are at home. When parents come to the teacher and say that Johnny or Susy is always singing at home and when they mention specific songs, you can just bet that things are on the right track musically.

However, work will have to be done with those parents who say "Ann tries to sing all the time, but she can't carry a tune." They might even talk about how funny she sounds. There is danger here that Ann is being laughed at or discouraged in some other way. The parents need to be warned of the damage that might be done through ridicule. It might even be the right time to encourage more family music times at home. If there is little or no background of music in the family, it might be appropriate to suggest certain recordings for use in the home.

Rhythmic Expression

All examples of songs for the 6 to 9 year olds listed here can be dramatized or used rhythmically. What fun it is for the children to imitate the animal movements, to pretend that they are princesses, little magic nut trees, clocks, or frogs. A good music program may begin with singing, but rhythmic activity follows close at its heels.

With 6 year olds, most of the time singing and rhythmic activity will be almost inseparable. This is perhaps less true of 7 year olds. Eight year olds enjoy dramatizing songs and will do some free rhythmic body expression if it is challenging, and they will be especially fond of folk dancing because of their growing interest in the peoples in other parts of the world.

All children, however, need to have many opportunities to experiment with different kinds of body movement as individuals. Six year olds should gallop, skip, walk, run to music supplied by piano, records, or rhythm instruments. They will derive a great deal from being tugboats, or from pulling imaginary loads. They may want to fly in formation when they are airplanes or link up trains when they sing "Train to Kimberley." (12) Some of these activities will also be attractive to 7 year olds. At any rate whatever the movement idea *they must be free to use their bodies as they see fit* and *not* be confined to some preconceived notion of how arms are held or feet are placed. The teacher's role is to be alert to real efforts toward honest expression, it matters not how crude or elementary. A well-chosen word of encouragement will reduce the amount of imitation of the movements of more aggressive or facile members of the group.

Equally important is the need for the teacher to supply the children with a framework within which they may experiment. Suppose that the children are playing airplanes. The music sends them zooming around the room in every direction. There is confusion. The music is stopped. There is a short discussion about "air lanes" and directions, or the teacher merely

suggests that everyone would find it easier if they all moved in one direction. They begin again and discover that they each have more freedom.

Later on the activity may be carried a step further. The children can decide upon two places to which they would like to "fly." They may then designate the two spots in the room which will represent these places. A brief discussion concerning the more obvious aspects of the plane's take-off and landing will be sufficient to set up a satisfying rhythmic play.

If the music has two very distinct but short sections to it, an added bit of musical learning will take place if the flying and landing of planes correspond to the beginning and ending of each section.

At first it will be necessary for the teacher to call each flight and to indicate the time to "land." It is wise to use the same music each day for quite a while so that soon verbal directions can be eliminated and the children can follow the music. This makes a good lesson in listening and is one of many steps toward the aural recognition of musical form. As time goes on many variations of this rhythmic play can be carried on—airports can be increased in number, planes can be assigned to different flights with first verbal then musical signs to start and stop them. This game is enjoyed by many 7 year olds also.

Quite satisfying excerpts from the *Peer Gynt Suite* and the *Nutcracker Suite* have been put on records for children. (1) Seven year olds in particular seem to derive benefit from moving freely to these records.

Eight-year-old interest in other peoples makes the study of the American Indian a natural initiator of rhythmic activity. So many cliches in dance and in other areas have been perpetuated in the name of the American Indian that it is wise to let children see many educational films on the Indian, hear and read authentic stories, and listen to Indian music before they attempt to do any rhythms. They need to have a very deep feeling about Indian ceremonies and customs. Then his rhythmic body movement will be sincere and broad if not authentic. He will come to realize that the Indian performed more than war dances.

"But I don't have enough room for these kinds of activities," some teachers will lament. Move the furniture back—if it is movable. Divide your group in half letting each group watch the other. Keep the periods of activity for each section short so that the waiting is not too long and so that there can be several turns for each. Let them remove their shoes and even their socks if it is feasible. Barring all these possibilities, do some things on the playground, in the hall or lunchroom when available.

Rhythm Instruments

The real merit of rhythm instruments is surely not be be found in the by-product—the performance of the formal rhythm band. This statement

is strongly made because of the persistent tendency to teach each group of instruments in a formal teacher-conceived pattern which is played at designated times and to feel that when the children respond like undeviating automatons valuable learning has taken place. Perhaps there is some small value in this, but there is no comparison to that of the value derived when a creative approach is taken.

When children are permitted to explore the possibilities of sound in the instruments (while handling them with respect), when they are permitted to create their own rhythmic patterns, when through listening to orchestral music and songs—they come to a realization that all instruments need not play continuously. When they are encouraged to "orchestrate" their songs and other music, the experience with rhythm instruments becomes a meaningful one.

Children like to parade with the instruments, to dance and do dramatizations with them. As many uses as possible should be encouraged, uses which will not stop with the 8 year olds, but which will continue through school.

A water glass "marimba" is a fine addition to the regular rhythm instruments. Seven year olds will enjoy playing on water glasses filled so that they are tuned to fit the scale. Several books include songs to be played with water glasses. The children will also want to find their own tunes on this "instrument."

Eight year olds, too, will enjoy this activity. They will also get a great deal from certain toy instruments such as song flutes, flute-o-phones and symphonettes. Many of these children are quite capable of learning to play simple tunes on them. Easy instruction books come with these instruments and both teacher and children can study together.

Listening

The part that listening plays in these music activities has been apparent all through this discussion. It is important in learning a new song and playing rhythm instruments. Children must listen carefully to the music when they are trying to capture its quality in rhythmic body movement.

There are those times when listening is the important thing in and of itself. At rest periods when the teacher sings the Brahms *Lullaby,* or plays a recording of the "Evening Prayer" from *Hansel and Gretel,* at other times during the day when music serves as a change from other curricular pursuits, these are pure listening times. Children should be listening *for* something during these periods—a story in or with the music, the recognition of a particular instrument, a certain melody or tune.

Listening music should be that of both the past *and* the present. We give children too few contacts with contemporary music. If the music

has vitality, both rhythmic and melodic, if it is imaginative, children will accept it much more readily than we adults whose ears have been so conditioned by traditional melodic patterns and harmonies.

Creative Activities

Creative activities, or those activities which evoke children's intelligent initiative and help them to make new discoveries of whatever degree, should run through every phase of education in or out of school. We have already touched upon a number of instances under other headings.

Such activities—as adding verses to known songs, deciding on the soft and loud places, the fast and slow ones in a song or piece of music—can also be added to the others already mentioned.

There are also those activities which we usually think of as creative—the composing of songs, tunes and dances, and the making of instruments.

The motivation for a song may be a poem read, a trip taken and so forth. If it is a poem read or created, the teacher and children go over it together for mood, quality, meaning. Then the first line or two is read over and over in rhythm and with the necessary inflections until some child or some portion of the class has a tune to set to it. It is sung to the rest of the class and repeated by them. Often several more tunes are sung and the class decides upon the one it prefers. Most teachers have had enough musical training to either put the tune on the board in sol-fa syllables or to mark it out as to melodic direction.

Example: do

la

sol

mi

Poor li nen thread

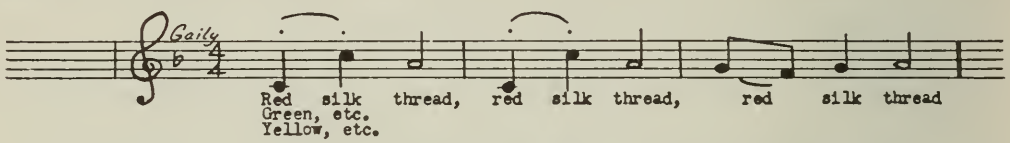
The class then proceeds to the next line and so on.

Sometimes a child has a whole short song he wants to sing. Usually the class can sing it with him after he has sung it several times. Perhaps someone else will try to find the tune on the water glasses.

Another way to preserve an original tune and even the process by which it was obtained is the tape recorder. This gives boys and girls a chance to hear and evaluate what they have done.

Often a trip or the weather or a special event will provide sufficient motivation to produce a song or a verse. It is to be hoped that no adult will be so unwise as to insist on rhyme in these original efforts. When children set about to put their feelings into words, they are interested in those words that will express these feelings and not in some artificial rhyme scheme. How frequently I have seen an insistence on rhyme turn

a charming and honestly conceived piece into nonsense—and not clever nonsense! This is not to say that if a child presents a rhymed verse it will be rejected. He may have a feeling for the rhyming of words.

Children 6, 7, and 8 can create little musical dramas. A group of 7 year olds read the story of a spool of white linen thread which was scorned by her more colorful neighbors in the sewing machine, but which proved its worth and value later on. They set about with the guidance of their teacher to dramatize, write tunes, and make up dances for it. Many of the tunes were just chants, short musical figures sung over and over, but served as fitting accompaniments to the simple turning dances which the children did.

Chant from an original play, Second Grade, Elliott School, Nashville, Tenn.

In one spot in the play the wind blows over the strings of an aeolian harp for which the linen thread had been used. Several boys moved back and forth in a wind dance, while others played on the triangles because they felt that of all the instruments they had, the triangles made the most beautiful harp music. These children also designed the costumes for their play.

Eight year olds, in their contribution to a primary division spring musical, wrote songs about painting and hammering and making the house like new, to which they added a simple but effective dramatization. The 7 year olds did the "orchestral" accompaniment on rhythm instruments for them.

None of this could have been brought about if from the very beginning of the year there had not been a singing, moving, creative atmosphere in the classroom.

Another activity for these age groups is the making of rhythm instruments. What fun it is to find materials that can be used for this purpose. Empty match boxes or baking powder cans to be filled with pebbles or beans and to be painted and used for rattles; pop bottle tops to be strung on wire for jingles and fastened to the edge of paper or tin pie plates for tambourines; oatmeal boxes to be covered with thicknesses of brown paper, lard cans, half gallon ice cream drums, nail kegs, or large wholesale soap powder tins to be covered with inner tubing or pieces of drum head, all to be decorated and used for drums—these and many other materials can be found for instrument making. The 6 year olds can tackle the simpler quickly made instruments while the 7 and 8 year olds take on the more difficult ones such as the larger drums.[1]

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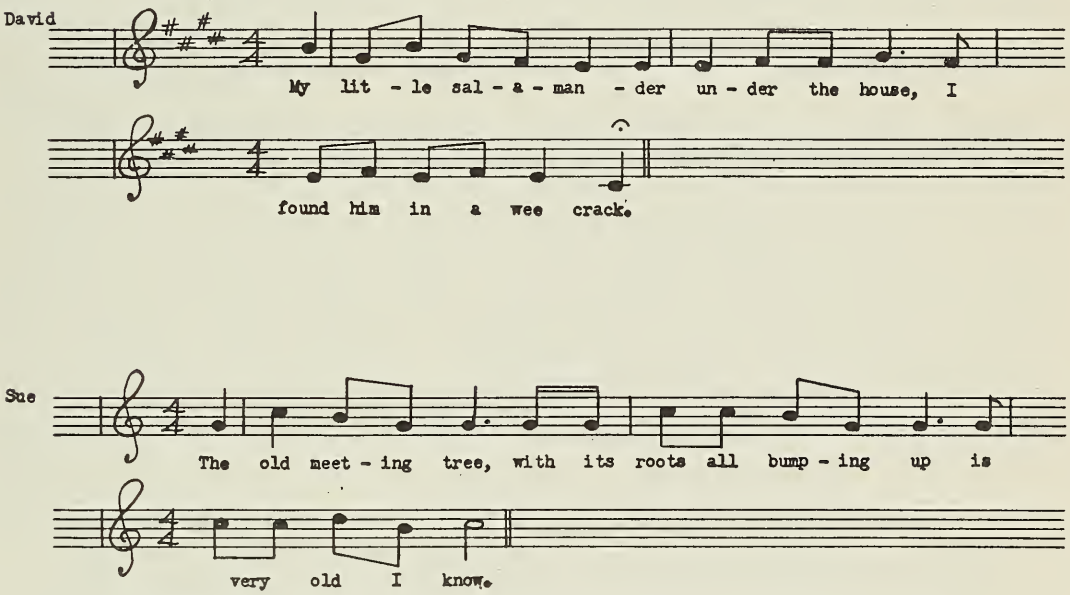
[1] See *Children Can Make It,* Association for Childhood Education International, 1955. 75c

A group of 8 year olds had a regular "orchestra" composed of their homemade instruments and a set of water glasses. In a camp situation an 8 year old with the help of the shop teacher strung different lengths of metal piping on wires fastened inside a wooden frame. This instrument was played with a mallet like a xylophone. Another experimented with a three-string banjo-like instrument. These are but a few of the happy and valuable experiences children can have in instrument making.

The key to the success of these musical experiences is the involvement of each child mentally, emotionally, and physically. This can be easily attained if the experiences begin and end in joy and fun.

* * *

Two examples in which the rhyme and the music emerged simultaneously:


David
My lit - le sal - a - man - der un - der the house, I
found him in a wee crack.
Sue
The old meet - ing tree, with its roots all bump - ing up is
very old I know.

Composed by 6 year olds, June Camp, Little Red School House, June 1951.

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   "Come See My Farm"
3. *Folk Songs, U.S.A.,* Alan and John Lomax
   "Casey Jones"
4. *Git On Board,* Beatrice Landeck, Edward B. Marks, Publ.; N.Y.C.
   "Zebra Dunn"
5. *Lift Every Voice,* Methodist Publishing Co., Nashville, Tenn.
   "The Cuckoo"
6. *More Songs to Grow On,* Beatrice Landeck, Edward Marks Publ., N.Y.C.
   "I Ride An Old Paint"
7. *New Music Horizon,* Silver Burdett Company, N.Y.C.
   a. Book I—"What Does the Puppy Say?"
      "I Had a Little Nut Tree"
   b. Book II—"Clocks"
8. *Rounds and Canons,* H. Wilson. Hall-McCreary Co., Boston.
9. *Round and Round and Round They Go.* Birchard & Co., Boston.
10. *Songs to Grow On,* Beatrice Landeck, Edward Marks, Publ.
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    "Who Did?"
11. *Songs of the Veld,* Josef Marais, Edward B. Marks Pub. Co., N.Y.C.
12. *Songs of the South African Veld,* Josef Marais, G. Schirmer, N. Y. Decca Records, N. Y., 2 vol.
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    "Old Tante Koba"
    "Stellenbosch Boys"
    "Train to Kimberley"
13. *Together We Sing* (Lower Grades), Wolfe & Fullerton, Follett Co.
    "Froggy Went A-Courtin' "
14. *We Sing (A Singing School),* C. C. Birchard & Co., Boston.
    "Billy Magee Magaw"

Music for the 9, 10, and 11 Year Olds

By MARION JORDALEN

EVERY TEACHER, LOOKING AT HIS CLASS FOR THE FIRST TIME, feels a tremendous challenge. Among the myriad of questions the teacher will be asking will be: "And what about music? How will it help us to take care of our need for self-expression, physical activity, communication? How can we *grow* individually and as a group *in* music and *through* music?" And growth—desirable growth—is important! The music program must be more than just the singing of a song now and then. There must be opportunity for youngsters "to leap ahead in their knowledge, to sink their teeth into something vital, and to get real know-how so that they can feel able." (James L. Hymes, Jr. *Understanding Your Child.* New York: Prentice-Hall, 1952. p. 94)

Planning Necessary

Careful planning is necessary if needs are to be met and growth is to take place. Planning involves three questions: (1) Where are we starting? (2) Where do we want to go? (3) How are we going to go?

Find the Starting Point. What did the children do in music last year? What songs did they enjoy? What skills did they develop? How far did each individual child progress? Children themselves will indicate answers to these questions unconsciously through their behavior and their comments. Conferences with previous teachers and parents will be revealing. The needs of the children may be very great. The starting point may be a very disappointing one!

> One fifth-grade teacher discovered the children had had no sight reading in the previous grade. She threw up her hands in despair and said, "I can't do anything when the children didn't read notes last year!" Instead of accepting the challenge which her group presented, this teacher did nothing.

Think about how you can broaden horizons. Children at this age are eager to learn about new things, to develop new skills. Capitalize on this!

Plan Goals for the Year. Make tentative plans for the year, taking the starting point into consideration.

> How far will the children be able to grow in expressing and communicating through song? When will the 10 year olds be ready to

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add a part to a melody—a descant or an alto? Will the 11 year olds be able to sing in three parts? How far will the children be able to grow in comprehension of the printed page of music? What new rhythm patterns would it be feasible to introduce?

What about growth in satisfying listening? What simple forms in music could the children grasp? With what instruments should the children become acquainted? What about growth in the use of music for relaxation and leisure? In the use of radio? Television?

How can the need for physical activity be met through music? What folk dances would be wise choices? What concepts in social studies or science could be clarified through creative rhythms? What easy-to-play instruments should be gathered for accompanying rhythms?

What about music in other curriculum areas? What about furthering the understanding of other people through learning about, hearing, making, and playing some of their instruments? Learning some of their songs and dances? Learning about their composers and performers? What books on music and composers could the children read and enjoy in their reading program?[1] What could children learn about music in their science period?

Some teachers will list more goals, others will not list as many. Each teacher will plan according to what he feels he can do in light of the needs of the children and the time available.

Planning must be flexible. Children may leap far ahead of anticipated growth; there may be unexpected obstacles to block progress. Be prepared to make alterations when children indicate by their behavior that needs are not being met, that a change of direction is in order!

Now comes the fun of planning exciting activities to achieve desired goals. Although in actual practice it is not possible to separate one music activity from another, we will do so for the sake of discussion.

Singing

Out of all the hundreds of songs which ones would 9, 10, and 11 year olds enjoy? This is an age of ever-widening interests—extending not only to things but people. Songs about folks and other places therefore are tremendously appealing. All types of folk songs are enjoyed—from the rollicking ballad to the gentle lullaby. Selected art songs and arias, too, should be included since this is the time when girls and boys especially love and appreciate a beautiful melody. Schubert's "The Trout," Mendelssohn's "On Wings of Song," and Handel's "He Shall Feed His Flock" are songs that children in the middle grades have loved and enjoyed.

Song experiences should have depth and quality. It is better to sing fewer songs and savor them deeply than sing many without appreciation. Humorous songs should be sung with humor, serious songs with a depth

[1] For a listing of children's books on musicians, see *The Who, What, Where, Music Series, Book I, Musicians.* Library Music Services, 4107 17th St., San Francisco 14.

of feeling! Discussion of the meaning of a song is helpful. "What were the people trying to say? What was the composer's message in this song? How do you think we should sing this song to bring out its real meaning? How about this phrase—shall we sing it loud or soft? Why?" Children soon begin to sense that songs are a means of communication as well as something to be enjoyed and appreciated.

Enrichment of a song adds to enjoyment. The 9 year olds love to dramatize ballads. No spectator can watch their dramatization of "Old Grumbler" without feeling and sharing their delight in this story, sensed more keenly through "acting out." Easy-to-play instruments, chosen by the children, often help them to feel more deeply the mood or message of a song.

> One group of sixth graders, after experimenting with several instruments to accompany "Santa Lucia," chose maracas! They thought that the sound of them, played gently, head down, in circular fashion, sounded like softly swishing waters. Fourth graders chose to add the dramatic "I'm comin'! I'm comin'!" to "Old Black Joe" as a softly repeated introduction and softly repeated ending.

The autoharp adds a lovely soft choral accompaniment.[1] Some songs demand piano accompaniment for full appreciation. This is true of art songs where the piano is as important as the voice. The 9, 10, and 11 year olds sense the richness a beautiful accompaniment adds to a song they have learned without the aid of an instrument.

Fifth graders, generally, are eager to learn to sing in parts like their older brothers and sisters! How should a teacher start the singing of another part other than the melody? Many teachers add a second part here and there to songs in which harmony seems to come "naturally."

> "Old Black Joe" would be an example. At the very end the descant "sol-fa-mi" is added to the melody "mi-re-do." Soon three or four children are found who can hold the descant with the teacher. The two parts are sung slowly, each note being held a little so that the entire class, as they sing, can hear and delight in the sound that these two notes make together. The two parts are written on the board so that the boys and girls can *see* what they have been singing. The addition of simple descants to familiar melodies makes for pleasing part singing.

Rounds are also helpful. Often children do not hear the beautiful harmony they are producing because they are so busy singing their own part. Small group singing (quartets, sextets, octettes) therefore is advisable in addition to the entire group singing.

Reading music in parts comes after the children have developed the ability to *hold* one part against another. One teacher placed the first few

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[1] Learn to play the autoharp through the film, *The Autoharp*, available from Johnson Hunt Productions, 6509 De Longpre Ave., Hollywood, Calif.

reading songs on large chart paper so that the full attention of the entire class might be focused in one place. She colored the soprano notes blue and the alto notes red so that the children could see their parts more clearly.

The teacher of 11 year olds has the challenge of voices that may be beginning to change! With the gradual lowering of voices comes the fun of singing in three parts which most 11 year olds anticipate. Holding chords, listening to and enjoying harmony, having one person or a small group sing a melody against a chord (try "Swing Low, Sweet Chariot"), discussing the "personality" of chords, determining where to change a chord when playing an autoharp accompaniment—all these activities serve to develop an ear for harmony and an appreciation for one of the primary elements of music.

Children may learn songs either by imitation (rote) or by reading them. For the teacher who feels he cannot sing, there are commerical records or tapes made by someone in the school or community who can sing. Songs should be properly pitched with regard to the key. Either a pitchpipe [1] or song bells will be used when songs are taught without the use of the phonograph or tape recorder.

It should be remembered that this is a period of great curiosity, a time when the child wants to please his teacher as much as he wants to be accepted by his peers, a time of "skill-mindedness." Deep interest can be aroused in the musical score.

> "How is it that the teacher can look at a page of music and sing it?" One fourth grade really became curious. "Why can't we learn to do that?" On self-propelled motivation they made their way. The teacher helped them to see phrases on the printed page—which ones were alike, which ones were different. Gradually they came to see those phrases that were almost alike. They noted that sometimes the notes went up the scale and at other times the melody skipped notes. Song bells helped the class to hear what phrases sounded like. They observed that sometimes small parts of melody were repeated over and over again in a song. They read those parts independently while the teacher read the rest of the song for them. They became curious that some notes were black and some white. Why was that?
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> As these children progressed through the middle grades, they learned more and more about rhythm patterns. They rather liked the jerky dotted eighth and sixteenth, as they noted how many times it appeared in patriotic songs and marches. These notes were a contrast to the triplet which the South Americans liked so much. They played rhythm patterns on drums to each other. Each child had his own drums. One would try to repeat what another had just played. Using the blackboard they tried to write some of the more

[1] Instruction on use of the pitchpipe in film *The Pitchpipe*, available from Johnson Hunt Productions, 6509 De Longpre Ave., Hollywood, Calif.

simple rhythm patterns. A few were placed on flash cards. On another day, they tried to play them on their drums.

Not all children will learn to read music any more than all children will learn to read words. All should be given the opportunity to learn as much as they are able. The more varied the approach, the more likely that every child will learn something about notation.

Listening

Some adults say, "Music means nothing to me. It's just one blur of sound." How tragic! Their teachers failed to teach them to notice things in the music as it goes by!

One sixth-grade teacher who loved music played many well-known compositions for the youngsters but the listening seemed to be "bogging down," so he started the class on a study of the instruments of the orchestra. The class learned what they looked like, how they sounded, and the part that they played in an orchestra. This was done largely through demonstrations and talks by instrumental students throughout the school. The children were fascinated! After these demonstrations, the teacher would play parts of selections that he had played previously. The children were proud of the skill they had developed in hearing the "voices" of the instruments in the compositions.

Children in the middle grades love beautiful melodies. This is a fertile time to acquaint boys and girls with many lovely themes from instrumental literature. "Does a theme ever come back?" is an interesting subject for 9, 10, and 11 year olds. Let them discover that sometimes it returns regularly several times (rondo form). At other times it comes in like a melody does in a round (fugue).[1]

Art expression can be useful in helping children to feel more deeply the mood or meaning of a composition.

A sixth grade listened to "Uirapuru" by Villa-Lobos in connection with their study of South America. The children, with the assistance of the teacher, built up a rich background of knowledge and information about the music and its composer before they listened to it. Since the composition was a long one, it was played as a continuous story —a little each day. The art expression which came as a result of that rich study was amazing. The teacher reported that after two years, the children still remembered the composition and informed her when they had heard it over radio or television.

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The 9, 10, and 11 year olds like stories of adventure so selected operas are a natural if approached through the story. "The Barber of Seville" was to be presented in one city by an outstanding opera company. Tickets were offered to students at a nominal fee. Teachers prepared students for the event in various ways. One class drew pic-

[1] For explanation of these forms see Howard Murphy's *Form in Music for the Listener.* Camden, N. J., Radio Corporation of America, RCA Victor Division, 1945.

tures of the main characters as they thought they would look. Another group chose those scenes which they thought they would enjoy the most and depicted them visually. These students enjoyed the opera thoroughly.

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Fifth and sixth graders in another school had a different experience with opera. They made a puppet stage with lights and curtains which they were eager to use at their fall carnival. After considering several stories, including operas, they decided that their parents would enjoy "Hansel and Gretel." They made puppets out of papier mache, sewed costumes, made stage scenery, wrote the speaking parts, and learned the songs from the opera which they wanted to use.

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Films can often be an effective teaching aid. The teacher of a slow combination fifth and sixth grade made plans to show the film, "The Schumann Story."[1] She prepared the children for it by reading aloud parts of Opal Wheeler's book *Robert Schumann and Mascot Ziff.*[2] The film made a tremendous impression and many follow-up activities ensued. Some children made clay busts of Clara and Robert Schumann and Brahms, others wrote poems. Several children were curious as to what was going on in the United States at the time Schumann lived. After much research they made a huge chart of their findings. The entire class wrote their own story of Clara and Robert in their language arts period, illustrated it in comic book fashion, and made it into a home movie. The children became acquainted with many of the compositions of Schumann which they remember to this day.

Playing Instruments

Children love instruments! Playing instruments is one way some children can express themselves best through music, in fact, it may be the only way some children can find success and a means of expression. In the middle grades children's contacts with instruments should extend from those which are easy to play to the more complicated instruments.

Easy-to-play instruments may range from the coconut to the autoharp. Coconuts may be sawed in two, the inside cleaned out and painted a bright color. The outside may be sanded and varnished or painted. Large sand blocks are useful for creative rhythms. Many South American instruments can be successfully made and played—maracas, claves, guiros, and cabacas.[3] The pogo cello and the two-string bass are interesting easy-to-play instruments about which the classroom teacher may not know.[4] The pogo cello is a hill-billy type of instrument helpful to children in developing a feeling

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[1] Available from Teaching Films Custodians, 25 W. 43rd St., New York City.
[2] Wheeler, Opal. *Robert Schumann and Mascot Ziff.* New York: Dutton, 1947.
[3] Gourds may be purchased from Pearson's Gourd Farm, Box 310, 1409 N. Merced Ave., El Monte, Calif.
[4] Instruments are available from Peripole Products, 2917 Ave. R, Brooklyn 29, N. Y.

for accents and beats and interesting rhythm patterns. The two-string bass is usually played on the accents and helps to develop a feeling for chords and chord changes.

The use of these instruments in the classroom will determine their value educationally. One teacher made a very important observation, "Children must have the opportunity to get acquainted and work with an instrument by themselves before they can be expected to have any creative ideas before a class." Instruments, therefore, must be left in places where girls and boys, in their spare moments, can try out different ways of playing them for different effects. Fresh, creative ideas will then come forth; *i.e.,* a fifth-grade class discovered these ways for using coconut halves with their songs:

For the effect of walking through snow, place a sheet of paper between coconut halves and rub in time to the music.

For galloping over ice, tap the two halves together sharply and clearly.

For galloping sound of many horses, use cut edges in rolling fashion on the table.

New sounds may be obtained by . . .

. . . scraping the outer edge.

. . . turning one coconut half and tapping it into the other half.

Children will come forth with good guide lines as to the use of instruments. Here are the conclusions of one group of 11 year olds:

Too many instruments with a song is not good.
Too much use of the same instrument is not wise.
Depending on the song, the way we use even the same instrument gives exciting effects.

Although the classroom teacher does not have the primary responsibility for the instrumental program in the schools, he provides the kind of experiences that will reinforce the instrumental program and develop an appreciation for it. Some systematic plan for studying about the instruments in the classroom is advisable, although certainly any instrument could be studied at any time the children were interested.

One school planned their music curriculum so that 9 year olds became acquainted with the soprano instruments of the band or orchestra, 10 year olds with the instruments which played the alto part, and 11 year olds learned about the tenor instruments. Bass instruments were left to the seventh and eighth grades where voices begin to change and youngsters begin to use the blass clef. The study of instruments may be made alive through demonstrations by instrumental students, teachers, or parents, flat pictures (both serious and funny), children's books on instruments, films, or study trips. A visit to a rehearsal of a high school band or orchestra will long be remembered, especially if the youngsters sit in with the players and become part of the organization.

Expressive Body Movement

Physical expression has long been recognized as one of the important avenues to music appreciation and understanding. Children first learn about rhythm (accents, beats, and rhythm patterns with their *feet* and *hands,* then with their *minds.* Phrases and form in music are sensed first through joyous, physical response. All these elements of music are important considerations when boys and girls learn folk dances. "This is what we do on the first phrase. The second phrase goes this way" and so on. Dramatization helps children to capture the essence of a song.

Not to be neglected are creative rhythms which have so many values for children of this age. In early years, children are concerned with their relationships to individuals. During this period, they are concerned with their relationships with groups. This, then, is a wonderful time to develop group cooperation. Participation in creative rhythms is one way the child can learn this as he works with his peers to portray or clarify through movement some idea or concept of vital interest.

Many teachers feel reticent about guiding such activities. One teacher advised, "Don't try to do big things at the beginning. Start small. The children will have all the ideas that are needed. All you have to do is guide through skillful questioning."

Phoebe James lists five steps in developing creative rhythms:[1]

Experience—firsthand or vicarious. A vicarious experience may consist of viewing a film or looking at flat pictures. This first step is a very important one. Reference will have to be made to it constantly. "Is that the way it goes Let's look again at the picture."

Sharing the experience. Choosing that which is good rhythmically. "Which part of our experience could we express with our bodies?" Not all aspects of an experience lend themselves to this type of expression. Let the children assist in making decisions of which would or would not be good.

Giving opportunity for expression. "Who will demonstrate how we could show this? Does someone else have another idea? What else do we need? Let's look at the picture again."

Practice. Clarification of ideas. Holding and giving form to that which is good. "How could we improve this Does this say what we want it to say?"

Repetition until satisfaction is gained.

Creative rhythms are all the more satisfying when the teacher carefully follows the pattern of movement with a strongly accented beat of a wood block or drum. At other times, a child may add an accompaniment of an instrument of his choice. This calls for a wide variety of instruments ranging from bells, castanets, and cymbals to temple blocks, sand blocks, and maracas.

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[1] Presented to a workshop in Sacramento County, Calif., 1955. For recordings to accompany creative rhythms see those available from Phoebe James, Box 134, Pacific Palisades, Calif.

Music Throughout the Day

Music penetrates every phase of our modern living. If we turn on our radio or television, we hear music. If we go to the theater we hear music, and sometimes in the grocery store or library.

Music is beginning to penetrate the various phases of classroom living just as it has penetrated other phases of living. And rightfully so, for children learn many uses of this valuable social art in our complicated world.

By example in the classroom, children can learn to use music for relaxing. When children become tense or tired, the time has come to play a favorite record or sing a well-loved song. By example in the classroom, children can learn the use of music in their leisure time. More and more classrooms are being equipped with phonographs into which ear phones can be plugged. With this equipment, children can retire to the music corner in their spare moments to listen to their favorite recordings.

Music can add richness to the social studies program. One group of 10 year olds studying the lumber industry depicted through creative rhythms the falling of trees, sawing, transporting, and other phases of that work. Another group studying the Westward Movement learned a great deal about the covered wagon through the same avenue of expression. A sixth grade studying South America ordered their own gourds, soaked, cleaned, and painted them. They made up their own South American song and rhythms.

Poems may originate in the language arts period and melodies added in music time. Books about music may be read in free reading time and reports given in the music period. Songs may be utilized in speech as well as in music to develop better pronunciation and enunciation. In mentally retarded classes, group singing may be used to help children who resist direct speech stimulation.

Science and music have much in common, for music is a science as well as an art. What makes sound? What is the difference between sound and noise? What makes a flute sound different from a clarinet? These are questions that interest 9, 10, and 11 year olds.

Looking Back

Just as a teacher looks *forward* at the beginning of a school year and makes plans, so must the teacher look *back* at the end of the year and take inventory of what has happened. The list of selected goals made in September can now serve as a basis for evaluation. Going down the column, the teacher lists evidences of growth through which needs have been met. The teacher smiles with satisfaction as he looks at what has happened to the class through carefully planned activities. And he smiles again as he realizes that he himself has grown. Next year he and the 10 year olds can look forward to even richer, more enjoyable music experiences!

"I Can't Teach Music!"

By IRENE SCHOEPFLE

WHEN a teacher says, "I can't teach music," he usually says it with strong feelings. In his mind there is no question about it. Upon inquiry it invariably is found that music to him means singing. What he really is saying is, "I can't carry a tune," or "I can't read music."

Obviously this teacher either cannot carry a tune, or has such an emotional block concerning it that he is afraid to try. So he:

—avoids music in the classroom saying, "There isn't time for it," or
—trades with another teacher by taking his recess in exchange for a "music lesson" 20 minutes a day, two or three times a week, or
—depends entirely upon the special music teacher to take his class while he does other things which always need to be done.

Teachers Can Teach Music

Teachers can teach music in elementary grades. Even the teacher who cannot carry a tune can guide the children in many rich and satisfying experiences in music. With the use of recordings, and with specific demonstrations and advice from the music teacher, he may also help the children in their singing.

There are many ways in which a "non-singing" teacher may help children feel confident in using music as a natural part of daily living. First of all, he must have confidence *within himself* as a teacher.

Probably one of the surest ways for a teacher to gain confidence in teaching music is to begin using some of the fascinating music materials, such as melody bells, autoharps, song flutes, rhythm instruments, and the like; by reading books and articles which suggest how these materials may be used; and by keeping a positive attitude in learning how to use them. By finding joy and satisfaction in the musical development of himself and the children, they together are sure to succeed in a beginning program of valid music experiences.

Music Is More Than Singing

Music in the elementary school, as we think of it today, is made up of classroom music in every grade, with beginning choirs and beginning in-

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strumental music in the intermediate grades. The choirs and instrumental groups take the leadership of a teacher skilled in music. The classroom music, which is the basis for all musical experiences, is preferably taught by the classroom teacher, for he knows the children and their needs better than any other teacher.

Even though the classroom music usually places a high value upon singing, and although it is highly desirable that every teacher should be able to sing, all music for children must not stop simply because the teacher is not sure of his singing voice. Music is more than singing. Any teacher who is able to teach children, even though he cannot carry a tune, is able to help children use music as part of their total education. Such music experiences often include listening, responding rhythmically, composing, and playing simple instruments. It may even include singing with the aid of recordings with the occasional help from a music teacher. All of these music experiences, which may be guided by the classroom teacher, become an integral part of the children's musical growth.

Listening. Music includes listening, with an ever-increasing ability to listen intelligently and with discrimination. With the wide selection of fine recordings made just for children, and with the accompanying background notes made just for the teacher's reference, plus a high fidelity phonograph which may be part of the room equipment, an entire new world of music is there to enjoy. All the teacher needs to do is begin.

Music listening may be part of the entire group activity where all together the children listen, respond, then listen again. Or, music listening may be a self-directed activity where, without disturbing the rest of the children, two or three at a time may listen again and again to their favorite music at the Listening Post.[1] With the use of headsets, which cut off the ambient noises of the room, the music becomes a very part of them. As they listen they relax, and as they relax they hear more music, and the music takes on new meanings.

Responding Rhythmically. Music also includes rhythmic response such as dancing with a scarf (10), or playing a rhythm instrument as an accompaniment to the song. Rhythms may also include "being" a swaying elephant (9), or taking part in a singing game, or pantomiming the music they hear. There are many recordings and books to help teachers and children find joy in rhythmic response. (1)

Composing. Composing songs or making up simple descants and accompaniments is another way of expressing music. Almost any university or college offers summer or extension courses helping teachers guide children in creative music experiences. A fourth-grade teacher enrolled in a group piano class in a nearby junior college in order to be able to "take down" the

[1] Listening Post, a control box with several headsets which may be attached to any phonograph, is made by A. M. Brooks Company, 1222 West Washington Boulevard, Los Angeles, California.

songs her children composed. She continued this piano class until she felt quite confident in guiding children as they made-up songs, and at the same time found a great deal of enjoyment herself.

Playing Simple Instruments. Playing simple instruments is another way of enjoying music. The 5-year-old boy explores the deep tone of the homemade drum, trying first the beater, made with a tightly wound wad of cloth on the end of a pliant stick, or trying the slap of his hand, much the same as a tribal man beats his native drum. He easily identifies himself with the singing of the others as he beats the accompaniment. A very young girl with a swirling skirt and a tambourine gaily decorated with colored ribbons may "be" Anitra as she twirls, and taps an accompaniment to *Anitra's Dance.* (8) Or the fourth-grade maraca players, using homemade "maracas" of small ice cream cartons, with a little dry rice for "swish", may add color and feeling to the Mexican song and dance. (5). Song flutes (2) may toot in a fourth grade where young players delighted with their newly found skill knowingly inquire, "This time shall we play in unison or harmony?" The fifth-grade autoharp (3, 4, 6) players may play the simple chord accompaniment as the "Pioneers" harmonize their song of the Westward trek. Or, a sixth-grade group may bring ukuleles from home to add to the authenticity as well as to give the basic chords for the harmony of the songs of Hawaii.

These are but a few of the endless ways in which teachers help children find enjoyment through music. Since the room teacher knows the children better than any other teacher, he knows which child *needs* some way of identifying himself with the group through music: he knows the one who needs the build-up of playing an accompaniment for the class, or the one who needs to keep his hands busy playing an instrument, or needs to choose a partner and join a singing game. Through such simple experiences as these, many children are led to their next step of growth in music. In fact, it is preferred that these various responses to music should be part of the regular classroom activity, for then they may be introduced just at the right psychological moment—just when the children need a change in activity, or when they need a response to one of the creative arts. In this way, music becomes a normal part of daily living in the classroom.

Singing with Recordings

There are ways in which the non-singing teacher may help the children sing through the use of recordings made specifically as a teaching aid. The recording used in this manner is *not a substitute* for the teacher. He maintains a group feeling of *togetherness* and merely uses the recording as an aid in helping the children learn new songs. This method is easier in the primary grades where the teacher may develop the technique of helping children by listening first to the music of the recording, then singing with the recording,

and eventually learning to sing without its aid. Using this technique, the primary teacher often begins "tuning his ear" to the extent that he is able to tell when the children are "off tune," and he is also able to help them back on. He may even gain confidence himself in singing. Such recordings also serve a musical purpose of giving beautiful accompaniments to the songs.

However, using recordings as a teaching aid for singing in the intermediate grades is much more difficult for it calls for more musical skill. As their voices begin to change, often in the fourth grade, the children need to begin singing parts, and from a developmental point of view they must move on. It takes skill in singing and an ability to *hear* and *help* the "parts" to be able to guide children in part singing. Recordings are never a substitute for a good music education program conducted by a person skilled in music, but they are a step forward and they fulfill a certain need.

Since there are very few recordings available which were constructed as a definite teaching aid, more and more music people, who are becoming aware of the use of recordings as a way of extending their services, are making their own recordings *specifically* as an aid for part singing.[1] First the song is heard as a whole; this is followed in turn by each part alone. With the guidance of the room teacher and with occasional help from a music teacher, the children are into part singing. Artistically such a technique may leave a great deal to be desired, but through the frequent use of recordings the children become accustomed to hearing the harmony and singing in parts. This is their next step of musical growth. At the same time, the teacher may become interested in singing to the extent that he joins an adult choir.

Selected Choirs and Instrumental Groups

Educators agree that a wide variety of rich music experiences is the *right* of every child. Since many children have the potentiality for a much higher attainment in musical skill and artistry than that available in classroom music, the school today usually provides a beginning choral and instrumental program as early as the intermediate grades. The strength of such choral and instrumental groups is usually dependent upon the needs of the community and the planning of the chief administrator.

There are several ways in which such a singing and instrumental program may be developed within a school. By using the talents and ability of any staff member who has had previous musical experiences, or with the help of a full-time or part-time choral and instrumental person, usually no fourth,

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[1] Long Beach City Schools, California, have made music tapes and recordings as a specific aid for classroom music.

Orange County Music Recordings, planned and made by a committee of elementary music teachers from schools in Orange County, California. These recordings were made as a specific aid to classroom music.

fifth, or sixth grade child will be denied the chance to sing in a choir or play an orchestral instrument, which means he will grow and develop to his musical optimum.

Together We Teach Music

In these ways all teachers are helping children use music as a normal means of self-expression. Through singing, listening, responding rhythmically, composing, and playing simple instruments, the classroom teacher may guide the child to a rich musical growth. If the teacher is not sure of his singing voice, he, with the guidance of a music teacher, may help the children in their singing by developing the technique of using recordings as a teaching aid. However, since the singing from such a technique is limited, there is need for further help if children are to grow musically to their optimum. For the musically talented child, a teacher with more skill in music may help with choral and instrumental groups.

Thus each teacher is helping children meet a particular need. No one teacher is more important to children than the other. All teachers can teach music and at the same time find great satisfactions themselves.

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The Family's Music

By BARBARA FINCK

IN THIS AGE OF TRANSIENCY many families lack the roots—the stability—of their grandparents' family. "Daddy's been transferred. We're moving again!" is a common expression among children today. Then comes the sad concomitant thought, "you can't take it with you," that applies to so many things dear to children—one's best friend, the tree house, the new tricycle, or the big rocking chair. But the family's music, like its stories and its jokes, not only goes along but eases the journey and gathers richness and meaning as it goes.

Music as a happy experience can start so early in life. So 3-year-old Pete may be a little rough and clumsy with the new baby but his proudly sung lullaby is the very thing to quiet her down. Daddy doesn't dare sing out loud in church but the twins will listen delightedly to all his verses of "Clementine." The clear bell-like sound of the heavy aluminum pot lid fascinates Tommy as he sits at Mother's feet in the kitchen. The crib springs squeak rhythmically as the radio carries the latest dance tunes. "Music?" asks the artist. Musical experience, yes; performance, perhaps no.

With young children it is the process that matters, and not the finished product. This is true in music as well as in art. It is difficult for adults, with their preconceived ideas and fixed standards, to accept this point of view, and many an adult is so concerned with a perfect product that the joy of creating is never realized. Fortunately, children develop inhibitions rather slowly and are eager to try new experiences, to explore, to find out about, and to imitate others. Thus the richness of the early home and school experiences for young children is an important factor in the development of later interests and talents.

Perhaps there needs to be a balance between spontaneous and planned experience; and between opportunities for participating and for listening. There can be no formula for this. Each family has its own unique ingredients. There may be some gifted families where every member "plays something." Much more frequently, though, a family may have a wide variety of talent. Mother plays or sings well enough to keep a group going. Dad taps his heel a bit off beat but wouldn't be left out of a song for the world. And when

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the symphony program is turned on late it is Dad who recognizes the "Overture to Figaro." Davey may never quite come up to pitch but he can supply all the words to all the verses. And there's Tina whose speech has always been slow but whose sense of pitch and rhythm is absolutely true.

Music Emerges from Simple Settings

Parents need not be talented in either art or music in order to foster enjoyment in these fields. Nor is there a need for elaborate equipment. The folk music that has sprung up over the ages indicates that the favorite songs, chants, and rhythms have emerged from the simplest of settings.

The improvised lullaby for the restless toddler, "Robin puts his head down, now his eyes are closed," starts a nap-time ritual with an adaptable theme song. The repeated chant of the 3 year old as he labors to put his things away, "here's another blue one; here's another red one," sets a rhythm to speed the job along. Four-year-old Dickie parades through the living room cloaked in big Tom's raincoat, carrying the yardstick and earnestly chanting his own version of "Onward Christian Soldiers." These are the spontaneous experiences that require nothing but a climate of acceptance and creativity. Mother sings as she cleans the Venetian blinds. Daddy whistles as he fixes the screen doors. Bob tries snatches of a popular ballad, or Janie prances around and around the back porch shouting "High-stepping Horses."

Tunes become familier. They become common experiences for the family. As the family travels about, the repertory may increase. Vacations produce new camp songs learned around the campfire and eagerly taught to the home-folks. A visit in the Southwest acquaints Dad with some old folk ballads he can pass on to the Cub Scout Den. Regional tunes are something to be collected on trips along with other souvenirs and the homeward trip provides ample opportunity for practice. Before one realizes it the family has a backlog of musical memories that will last a lifetime.

The greater the talent, the more planned musical activities there may be to supplement the spontaneous ones. With the variety of music available today the task lies in being able to choose what is appropriate for various family members. Knowing that young children are "doers" gives some clue to the kinds of experiences they need. Family activities can include records that encourage participation in songs and rhythms; simple rhythm instruments; piano, autoharp, or percussion accompaniments to singing and rhythms; demonstration and supervised experimentation with a variety of instruments; short periods of listening to concert music. These are activities that can be managed with varying degrees of talent, and at the same time can provide for a wide variation of talent within the family.

A parent who combines musical skill with an understanding of children's abilities can indeed provide rich experiences. There is a real sharing of

pleasure when Mother is able to pick out Linda's favorite school song on the piano. One song leads to another and once again the repertory is extended as the family tries new tunes together. As an accompanying instrument, an autoharp has many advantages, not the least of which is its relatively low cost. Portable, easily managed even by the musically inexperienced, and adapted to both indoor and outdoor singing, it provides an effective accompaniment for the softest of voices. Recorders, "sweet potatoes," and other simple instruments (even the "comb and tissue paper" variety) can add spice to family musical efforts.

What about Music Lessons?

As family members mature and abilities and interests become more apparent, new opportunities can be offered. A child with outstanding ability usually manifests this interest in some consistent fashion from the time he is 4 or 5 years old, sometimes earlier. In most cases the family can make its most valuable contribution to the gifted child's development by refraining from any form of exploitation. It is rare indeed for a child's attention span, his muscular coordination or his ability to follow directions, to be sufficiently developed to profit by instruction before he is 7 or 8, in spite of his obvious interest in music. This period of early childhood tends to be a crucial time both for the musically gifted and for the average child, for he can be pushed and made self-conscious about his "product," or he can be encouraged to enjoy various processes of music-making. A sensitive child may even be rather permanently inhibited by the taunts of more talented siblings or peers. It is hoped that the practice no longer exists where first graders are quickly (and irrevocably) labeled either "singers" or "listeners" according to their ability to reproduce the pitch pipe's tone, for such a branding tends to stay with one through life.

Once it has been decided that Ben is ready to start musical instruction, it is well for the parents, the teacher, and the child to share a common point of view on the process. Periods of instruction as well as of practice need to be consistent with the child's attention span. Mother's careful scheduling of Ben's practice periods may prevent such deterrents as fatigue, family intolerance, or peer ridicule. With music as with other activities during childhood, the social aspect is important. Playing *with* others rather than always *for* them can make both the performer and the performance more popular. It is indeed a wise parent who knows how to handle an apparent loss of interest in music lessons. Is this a temporary lull? Should we stop for awhile until the Little League season is over? Would a change in teachers make a difference? Would he really prefer the clarinet? Are our standards too high? These might be some of the tests to apply before permanently abandoning Ben's musical instruction. Children's interests vary with their developmental

levels and family expectations must take these into account. Occasionally an interest in music will be slow in developing, particularly if an older sibling has shown special ability. The situation should not be a competitive one but should be planned, if possible, to encourage a unique contribution from each individual child.

Although roots may be shallow and traditions few for many modern families today, the current phrase "a family that plays together stays together" is an apt one. Simple rituals and shared experiences provide the feelings of togetherness so essential for each person's emotional security. In a family where there is time for singing together, or listening together, or playing together, talents, if they exist, will emerge. But perhaps even more important, each member will know the pleasure of a musical heritage.

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